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unobtrusive color, like olive or old-gold, but never of glaring crimson plush. Water-colors should be framed after a more simple fashion, and etchings or engravings more simply yet. Water-colors of the popular Dutch school, which have almost as much depth of color as an oil-painting, can be treated more like oil-paintings. Gold mats and rich frames may only enhance their beauty; but light water-colors, especially those where body-color is not used, require light mats of rough paper, white or cream; and cream-white, white and gold, or very simple gold frames.

A water-color, in distinction from an oil-painting, requires a mat to bring out its color, and a glass for protection. This glass should be flawless, clear (not green); and, with the mat intervening, it cannot touch or injure the face of the picture. Thick paper should be placed under the back boards of the frame to prevent the wood from staining the picture from behind, and paper should be pasted over the back of the frame to keep out dust. In the choice of mats remember that cream tints turn several shades darker in the course of a year or two, but they are more generally becoming than the blue white. Still, some delicate paintings cannot bear the cream tint; so it is well to test the different shades of white with the picture in hand. The complexion of a water-color should be studied in the choice of a mat as truly as that of a bride in the selection of the right shade of white for her wedding gown. This is also true of etchings and engravings. An etching should be framed as carefully, neatly, and becomingly as a water-color; for etchings, like women, are kittle cattle, and their idiosyncrasies should be humored. Light natural woods—oak, ash, chestnut, cherry, or holly—well made in a simple style, are suitable for most etchings. They are unpretending, unobjectionable, and do not distract the attention from the picture, which is the point of attention, not the frame. Bronze, gold, white and gold, and cream-white frames are also suitable for etchings. Landscapes require simple frames; figure pictures can bear something more dressy, and a single head requires the most elaborate frame of the three; but in each case the danger is in over-decoration. An old engraving or etching may look well in a black frame, but black must be used judiciously. Woods like oak or chestnut gilded, but showing the natural grain, and made up in a flat, plain moulding are admirable for frames, and are more suitable than overwrought gilt moulding.

SUSAN HAYES WARD.

PHILADELPHIA ART CLUB, WATER COLOR EXHIBITION.

THE success of the Eighth Annual Exhibition of Water Colors and Pastels, which closed on the 23d, is at once an indication of the trend of a national opinion and as vindication of the efforts of American artists to turn towards the true and legitimate interpretations of nature, governed by the tenets of art proper.

In the entire collection of 750 subjects, with three or four exceptions, there is a total avoidance of the impressionistic mysticism.

True, many of the local admissions are bad, irretrievably so, but we will not waste time on these, or advertise their inaccuracies. Pass them, I say, with indifference, and devote time, which was made for slaves, to the few whose better results reflect forcibly the deposition, the moral and mental "make-up" of the artists.

The arrangement of the galleries into three divisions, brings you on entrance to "A Quiet Stream," by Harry Eaton, where we have for perspective quality two low merging banks that are fed by the quiet moving waters; the right-hand bank, revelling in some good brush-work, delineating some rising timber that is well qualified in their natural approach to the silver birch, the graceful larch and willow, an offset to the low mossy bank and path vis-à-vis. The soft gray light vibrations, rhythmically attuned, but a trifle marred by a too liberal use of the greens in the lighter foliage.

This middle gallery is devoted to about 120 subjects, and Keller's "Lead, Kindly Light" finds an advantageous spot on the north side.

This you have all seen, nevertheless it may not be superfluous to say it appeals strongly to artists and laymen alike for its general good qualities, the sincerity of the artist's expression.

Entre nous, it could have been sold four or five times over.

It is but another illustration of the survival of the fittest, and its presence becomes an almost necessity since, frankly speaking, we are overburdened with landscapes.

The genre appeals; why not more of it? It fits in with our nerve-biting and tissue-destroying age.

Another good interpretation of tone, depth and action, may be seen in Fred. Hurd's "Nearing Shore." Scheveningen, Holland, where the lumbering barge rises and falls in the heavy swell of the windy waters.

Thos. Moran exhibits two mountain pieces, "In the Teton Range,"

Idaho, and "In the Big Horn Mountains." Glorious in color and prismatic light effects, engendered by the eternal snows, they proclaim the colder values of the valley, depicted by Walter Palmer in "First Rays," an excellent conception and treatment.

Peter Moran is quite prominent, *quel voulez vous*, he is on the committee. In his cattle subjects—five—I find a disposition to more color than formerly; it may be purely experimental, at least I trust so. There is more of the good ground values in his own free style, which he has transferred to his plates, and they are the better where they are hardest bit.

His "Noonday; a Corner of the Woods," is an abbreviated piece of nature, wherein the glinting sunlight dashes through the heavy timbers to subjugate the damp mossy beds within, and is particularly noticeable for the free treatment and excellent results. As foils one to the other, we have North and South. "The Lizard Head, off Cornwall," of Lawrence, roaring out their loud resurgam in direct opposition to the almost deathly stillness to Snell's "Twilight at Sea." The latter's "Moonlight," which heads the catalogue, is even more appealing to me in the mysticism of light.

It is justly the weirdness of night, when all nature sleeps, and yet the subject is a simple one: a lonely house on a lonely road; but the treatment, broad, sympathetic and tuneful, is one of the cleverest things in the entire collection. Grey-beards and youngsters alike ask, "How did he do it?"

Walter Shirlaw contributes five decorative panels, "The Dancing Girl" and "Morning," the others are somewhat massive, lacking the freedom and grace prescribed by their titles.

"In the Days of Standish," by Granville Smith; "A River Bank," by Austin Needham; "A Lonely Road," and "Solitude," by Charles Warren Eaton, are all worthy of attention.

"Sunset after Rain" is tuneful, the light wavy sky effects being treated in a fearless manner, while the foregrounds, marshiness, is crisp and vigorous, as though refreshed by nature's sweet attention. Bearing close relationship is Henry Farrer's "October Afternoon," full of opalescent light, and good wholesome coloring in the low, marshy beds, that bear the nebulous reflections of the vibrating lights that chase the shadows into obscurity. It is the earth and sky that one delights in, after the fever of the summer sun.

More prominent than anything previously seen at the hands of James B. Sword is "A Ray of Hope," depicting three in a dory, apparently lost off the Banks. In stern reality, two are standing wildly endeavoring to hail a passing schooner, while their shipmate lies inert and almost indifferent to fate, in the stern sheets. Treated in a low, subdued key, with careful delineation, the artist has presented a good misty atmosphere, salty, bracing and wet, keeping well under the values of his relative subjects, thus leaving sufficient to the imagination.

Three marines by F. K. Rehn show a difference in temperament, the mental and physical, of the man. He enjoys no style peculiarly his own, but he is getting down to some good, thoughtful, expressive, and sometimes vigorous work. With all this, may be said to be the best collection ever seen within the walls of the club.

MITSCHKA.

NEARLY TWO HUNDRED YEARS OF BOOK ILLUSTRATING IN AMERICA.

I.

TWO years after Oliver Cromwell had been forbidden by order of the council to sail for America, and five years before "this evil genius of the house of Stuart" had convinced Charles, by the aid of his ironies at Marston Moor, that he would have been more incoincidental in the wilds of America; three years after Brother Philemon Pormont had been appointed the first schoolmaster in Massachusetts; one year after Shawmut had changed its name to Boston; and four years after Roger Williams had, at a wink from Winthrop, given Governor Haines the slip—in fine, in 1639 the first printing-press in North America was set up in Cambridge, Mass.

This press had been purchased by the Rev. Joseph Glover, an Episcopal clergyman, with funds collected in England and Amsterdam. But Glover died at sea, on his way to America, leaving a widow, five children, and the printing-press. As ladies were scarce in the plantation of Massachusetts and printing-presses scarcer; as the Rev. Henry Dunster was single and Mrs. Glover was a widow; as Mr. Dunster was President of the infant Harvard College, and that college owned types and paper, what more proper and natural than that they should form a partnership, matrimonial and otherwise? At any rate this came to pass, and this same year the first American printed sheet, *The Freeman's Oath*, and the second, an almanac, were worked off this press, after it had been set up in the house of

the Rev. Henry Dunster at Cambridge, by one Stephen Daye, who had been imported from England with the press and types.

Seventy-five years later another almanac, bearing on its title page a picture, was printed in Boston. Between the issue of these two calendars nearly 1,100 books had come from the printing-presses in the colonies of Massachusetts, Virginia, Pennsylvania, New York, Connecticut, and perhaps Maryland.

This "Farmer's Almanac" bore as an embellishment on its title page a portrait of Queen Anne; and this picture was, as far as my knowledge goes, the third illustration to appear in an American printed book—the first being a rough diagram of an eclipse, in Tulley's Almanac for 1698, and the second a very rude portrait of Increase Mather, in the copy of his book entitled "Ichabod," preserved in the Prince Library, Boston.

I do not think it a matter for wonder that seventy-five years should pass and 1,100 books be printed with but three bearing any kind of picture. The works issued were useful, instructive, and above all things edifying, but I think I am within the mark when I say that they hardly treated of themes which would lend themselves readily to illustration. Nearly 1,000 of them were on religious and controversial, perhaps I ought to reverse the order, and say controversial and religious subjects, over forty were of laws, more than ninety were almanacs, while a few treated of science. Knowing what I do of the artist temperament, I can readily see how hard it would have been to embellish such a work, for instance, as Cotton Mather's "A Treacle Fetched out of a Viper, an Essay upon falls into Sin," or "Meat out of the Eater, a funeral Discourse Occasioned by the Death of several Relatives." Although recalling the famous "Cotenach of Seven Dials," and his "last dying speeches and confessions," I think there would have been an opportunity to have added something by pictorial embellishment to the interest of a "Sermon Occasioned by the Execution of a James Morgan, for Murder at Boston, in 1685-6, together with the Confession, Last Expressions and Solemn Warnings." And an opportunity was lost when the first book published in Philadelphia, "The Temple of Wisdom," was allowed to go unillustrated, explaining as it does that it was for the little world, in two parts. The first philosophically divine, treating of the "Being of all Beings, and whence everything hath its original, as Heaven, Hell, Angels, Men, and Devils, Earth, Stars, and Element, and particularly of all mysteries concerning the soul, and of Adam before and after the Fall, etc., etc."

If an artist had failed to get something bright and startling out of this book it would not have been for lack of a subject, but rather for the fear of violating the second commandment, as the book seems to take in "the Heavens above, and the Earth beneath, and the waters under the Earth."

Neither do I think that the Puritans battling with the wilderness, and fighting with and converting the Indian, suffered from many æsthetic cravings. The gentlemen of Virginia probably would have liked pictures better than books, for they certainly did not take kindly to the latter, as John Buckner could testify were he present to show his £100 bond "not to print anything hereafter until His Majesty's pleasure should be known." I can also imagine how a picture, to stout old God-fearing and tongue-lashing Nathaniel Ward would have been provocative of more ill-humor than a well-dressed woman, of whom he complains that there are five or six in the colony, and whom he calls "Ape-headed pullets, which invent fool fangles merely for fashion and novelty's sake."

From 1698, the date of the rough diagram in Fuller's Almanac, American printed books are met with that were occasionally embellished by cuts for relief printing, and later, but still from a very early date, copper plates also. Were these engravings executed in America? There is no evidence that they were not, and a good deal of evidence that they were. Chatto has been able to discover in England from 1700 to 1775 (the date that Thomas Berwick began business for himself) but three relief engravers, Kirkall, Jackson, and Watts; and in France Papillon, Le Seur, and Fournier. And I think if we take into consideration the comparative unimportance of such illustrated works as appeared in the American colonies (in the main almanacs, small books for children, and ballads), the difficulty of communicating with the mother country, the lack of capital among the printers, the few engravers in England, and a statement of Jackson that "wood-engraving had fallen into almost utter neglect by the end of the seventeenth century and continued in a languishing state for many years afterward," there is strong presumptive evidence that the work was done in America.

Were these cuts made on wood or type-metal? This is really of little consequence. The process is identical. Chatto, speaking of the early eighteenth century English engravings, says: "I have not been able to discover any mark which should induce me to suppose that they have been engraved on metal, and without some such mark indicating that the engraved surface had been fastened to the block to raise it to the height of the type, I consider it impossible for any person to decide merely from the appearance of the impression

that these cuts were printed from a metallic surface. The difference in point of comparison between a wood-cut and an engraving on type-metal in the same manner, or a cast in type-metal from a wood-cut, is not to be distinguished." As a result of my own experience I am inclined to agree with the historians Chatto and Jackson, save and except that where a white outline is to be distinguished around an object in a landscape or a background of tint it is a fair inference that the cut is on wood—the outline having been made by the engraver to form a groove or trench to prevent the graver from slipping into the object while cutting lines at an angle to it, a necessity which does not exist in type-metal, as that material offers resistance to the tool. There is no doubt, however, that some of the eighteenth century American relief engravings were made on type-metal. Were they the work of professional engravers? Not all, but I think the proportion of American professionals to amateurs was equal to the same proportion in England and France.

If we are disposed to admit Isaiah Thomas as an authority we can easily dispose, by direct testimony, of these three questions:

1. As to whether these cuts were made in America.
2. As to whether they were on wood or type-metal.
3. Whether they were the work of professional or amateur engravers.

1. Although he bestows less attention on this subject than we could wish, yet he says: "The modern European art of engraving was not greatly encouraged in America before the Revolution, and the artists did not possess first-rate abilities."

2. In his notice of Thomas Fleet, who printed in Boston from 1713 to 1758: "He owned several negroes, one of which worked at the printing business, both at the press and at setting types. He was an ingenious man and cut on wooden blocks all the pictures which decorated the ballads and small books of his master."

3. In a foot note to his account of the *Boston Gazette*, 1753: "Several of the cuts for Æsop's Fables were engraved by a remarkably good workman whose name was Turner, of Boston. He was the best engraver which appeared in the colonies before the Revolution, especially on type-metal."

To the names of these two amateurs must without doubt be added that of Benjamin Franklin. It seems to have been a by no means uncommon practice during the last century for printers to make engravings. Papillon in his "History of Wood Engraving," published in 1776, complains that "Many printers, both compositors and pressmen, by pretending to engrave on wood had brought the art into disrepute; they not only spoiled the work of regular engravers, but dared to engrave on wood themselves." If this was the case in France, what wonder that in the archaic condition of American printing offices in the first half of the last century the custom also existed? Franklin himself tells us that while working as a journeyman for Samuel Keiner (there being at that time no type foundry in America) he made up in some measure for the deficiencies in the equipment of Keiner's office (said equipment consisting of one shattered press and one small worn-out font of English type) by contriving a mold, making use of the letters he had for puncheons, struck the matrices, and so made type. He further tells us that he could "engrave things." I think it not unlikely that one of these "things" is the escutcheon of the Leeds family on the copy of "Titan Leeds Almanac" for 1724, because Franklin had worked for Bradford, its printer, in the previous year, 1723. Bradford had been very kind to Franklin when a friendless stranger he had arrived in Philadelphia to seek work; he had given him food and shelter and temporary employment. At least I have been unable to trace any other relief engraver in Philadelphia at that time. Five years later, when the New Jersey paper money was to be printed, Keiner, fearful that his rival Bradford might engage the clever young workman with whom he (Keiner) had quarrelled, and who alone could supply (that is, make) the cuts and types required for the job, after an ample apology engaged him. The job was obtained, and Franklin cut on copper the ornaments for the bills, and devised a press for printing them. As a result of my own searching, I am inclined to give Franklin the credit of being the earliest American engraver of consequence. The fact that "Hodder's Arithmetic," published by James Franklin, Boston, 1719, contains an engraved portrait, would seem to militate against this supposition, as would also the copper-plate portrait in Mather's sermon, and the portrait of Queen Anne, to which I have referred; but I believe that the former was made in England, and was a part of the stock of printing material brought from that country by James Franklin in 1717. The Queen Anne I also believe to have been of English origin, and probably was added to the book many years later. In 1730 Nathaniel Hurd, the copper-plate engraver, was born; five years later Paul Revere, and in 1748 there was enough demand in Philadelphia for copper-plate impressions to induce Godthout Armbruster to bring out from Germany one Behm, a copper-plate printer.

W. LEWIS FRASER.

(To be concluded.)